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THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

CEZARY GAJEWSKI

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

SCULPTURE

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

WINTER 1998



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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty
of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by CEZARY GAJEWSKI in partial fulfilment of the
requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

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FINAL VISUAL PRESENTATION DEGREE FOR WHICH
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DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

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I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Female Nude	1998	Fired Clay	64" exclusive of base (10" x 20") plinth 24" x 36"

Throughout the time of my graduate studies I worked with the figure to create a collection of expressive figurative works in the ancient classical medium of clay. One of the most important research elements of my work is to stretch the traditional boundaries of this sculptural material. While working with my supervisor, professor Neil Fiertel who works with solid figurative clay sculptures I was able to incorporate the techniques he has used over the years in my work.

Clay, traditionally was used as a modelling material which then was transferred into more durable hollow-bronze casts, or unglazed, was fired in high temperature to become terra-cotta. It was used since ancient times for pottery, architectural decoration and sculpture. Usually terra-cotta works were horizontal, because of the limitations of the material, which does not have any structure to hold itself vertically without internal armatures. However, I did not want to accept these limitations and my interest was in a more natural vertical human movement. Using techniques acquired during the program I began the study of form moving freely in to space. It became the main point in my research. By using solid clay as an essential element of my work to describe the figure, I was able to create movement in the sculptures pushing clay close to its limits. The gesture of the figures in these works relates to human movement and motion. Free standing figures free to move in their sculptural, architectural spaces. Many of my sculptures are painted, but for all of them, colour is an integrated element which enhances their form.

I would like to thank my supervisor professor Neil Fiertel for his support during my graduate studies. For his direction on my journey through the program, and his constructive criticism and suggestions which I always enjoyed and learned from.

I would like to thank all of the instructors during my graduate studies, professor Desmond Rochford, professor Jetske Sybesma and professor Colleen Skidmore, for introducing me to the different outlook onto the fascinating world of art history and the contemporary world of art.

I would like to thank my parents for understanding and helping me to reach this point in my life.

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I would also like to thank professor Bruce Bentz and all of the other people who helped me through the program.

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1. UNTITLED 1998
fired clay, painted
67 x 36 x 24"
2. FEMALE NUDE 1998
fired clay
64 1/2 x 36 x 24"
3. RESTING ANGEL 1997
fired clay, painted
40 1/2 x 13 1/4 x 6 3/4"
4. FAME 1996
fired clay, painted
47 x 12 3/4 x 6 1/4"
5. UNTITLED 1996
fired clay, painted
30 3/4 x 13 3/4 x 5 1/2 "
6. ANGEL 1996
fired clay, painted
28 1/2 x 7 1/2 x 5 1/4"
7. LAST PILGRIM 1996
fired clay, painted
34 1/2 x 12 3/4 x 8 3/4"
8. DAPHNE 1998
fired clay, painted
40 3/4 x 16 1/2 x 10 1/2 "
9. SABINE WOMAN 1996
fired clay, painted
42 1/2 x 12 1/2 x 12 1/2"
10. NIKE 1997
fired clay, painted
58 1/2 x 17 1/2 x 8 1/2"
11. SAINT 1 1996
fired clay, painted
52 1/2 x 9 x 10 1/2"
12. SAINT 2 1996
fired clay, painted
49 1/2 x 14 x 7 1/2"
13. UNTITLED 1997
fired clay, painted
73 x 17 x 16"
14. FEMALE NUDE 1997
fired clay, painted
72 1/2 x 18 1/2 x 14"
15. DAPHNE 1997
fired clay
63 x 14 x 15"
16. UNTITLED 1997
fired clay, painted
96 x 39 1/2 x 24"
17. SKETCHES 1996 - 97
fired clay, painted
5 - 12"

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